

HILLBILLY AND COWBOY HIT PARADE

COMPLETE

**WORDS
AND
MUSIC**

ARRANGED FOR
GUITAR • UKE
BANJO • PIANO
VIOLIN • VOICE

IN THE JAILHOUSE NOW

ARE YOU MINE

IF YOU AIN'T LOVIN'

KISSES DON'T LIE

IF LOVIN' YOU IS WRONG

I FEEL BETTER ALL OVER

LIVE FAST LOVE HARD

DIE YOUNG

MAKE BELIEVE

ANNIE OVER

As Recorded By
WEBB PIERCE
FARON YOUNG
HANK THOMPSON
CARL SMITH
BONNIE LOU
PLUS
PICTURES
and
STORIES
of your
Favorite Stars

HILLBILLY & COWBOY HIT PARADE

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HILLBILLY AND COWBOY HIT PARADE published quarterly by Capitol Stories, Inc. Office of publication, Charlton Building, Derby, Conn. Vol. 1, No. 11, Summer, 1955. Entered as Second Class Matter at the Post Office at Derby, Conn. Copyright 1955 by Capitol Stories, Inc. (Printed in the U.S.A.) Single copies 35 cents. Annual Subscription \$1.40.

For Advertising Information Contact

PUBLISHERS REPRESENTATIVES, 1472 Broadway, New York 36, N. Y.



GEORGE MORGAN

Whenever you hear people discussing the topic of "sweet singin'," George Morgan's name is bound to enter into the conversation. You see, the "Candy Kisses" boy with the "sugar throat" has one of the most pleasant voices around — and he gets better and better all the time. George's Columbia waxing of "Candy Kisses" remains among Country music's all time greatest sellers, but this guy's not living on past laurels. No siree! Right now his recording of "So Lonesome" is doing mighty fine for itself, while his performances on the WSM Grand Ole Opry continue to bring down the house.

It wasn't always peaches and cream for the handsome Waverly, Tennessee, lad, however. For not so long ago, George used to commute from Barberton, Ohio, to Station WWST, in Wooster, for his daily broadcasts. He wasn't too well known at first, but as time went on, folks began to sit up and take notice of the promising young singer. His voice was soon brought to the attention of magazine writers who praised him highly in their columns.

Then came the day when Hawkshaw Hawkins left WWVA, in Wheeling, West Virginia, and the station began looking around for someone to star on their "Jamboree." George's name was mentioned to the folks in charge, and they lost little time in sending for him. The following Monday, George Morgan made his first appearance on WWVA — and by Saturday night thousands were making the trip to Wheeling to see this fellow who put so much "sweet singin'" into every song. George became one of the big-

gest hits ever to appear on the "World's Original Jamboree," stopping the show continually throughout every performance.

Then, for some unknown reason, George left WWVA and went into semi-retirement. He stayed off the air waves until the year Eddy Arnold left WSM, in Nashville, and the station needed a replacement. Once again it was that Morgan guy who stepped into the star's shoes — and once again he wowed the fans. George signed a ten-year contract with WSM, which was followed by a five-year Columbia recording pact.

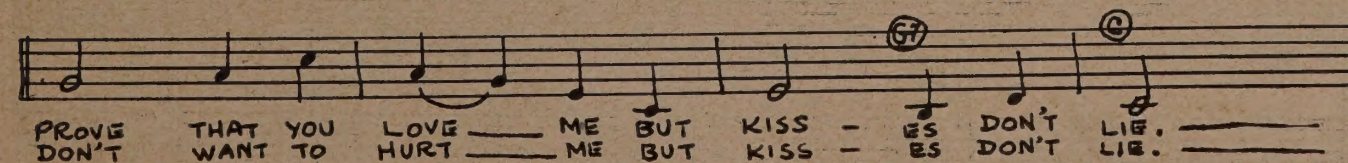
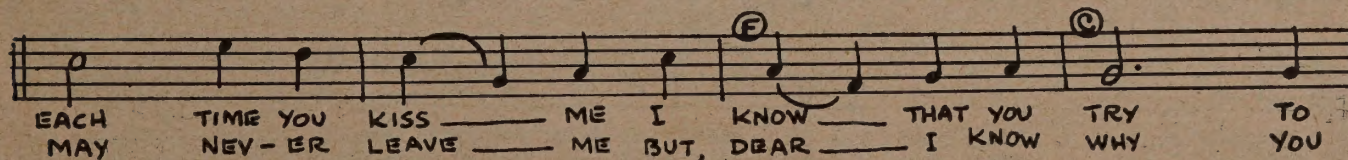
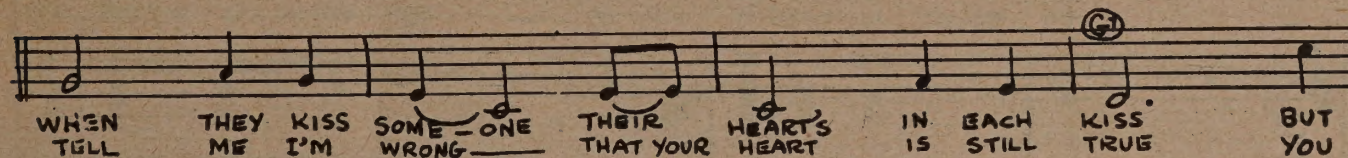
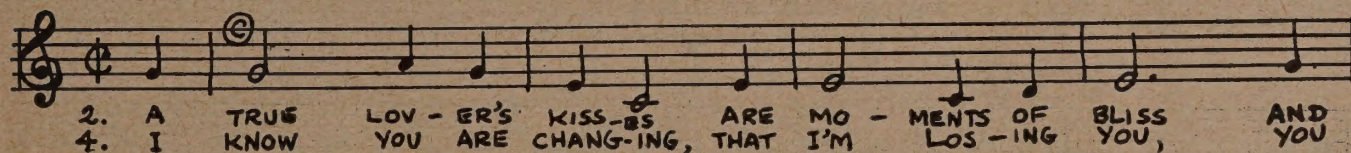
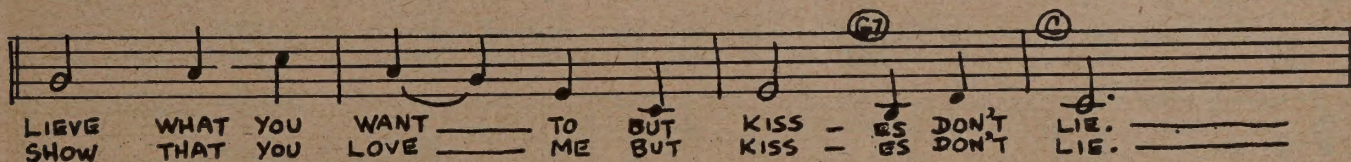
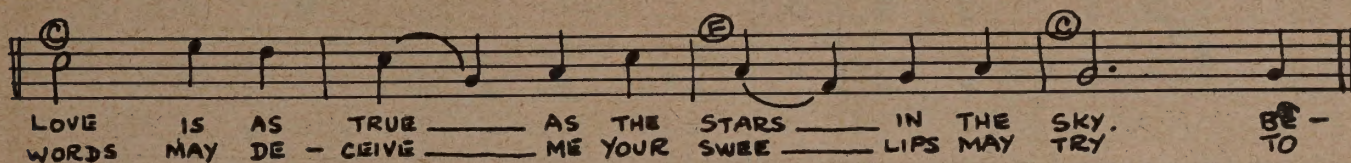
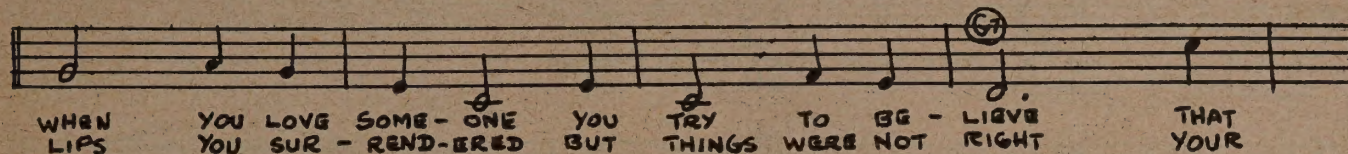
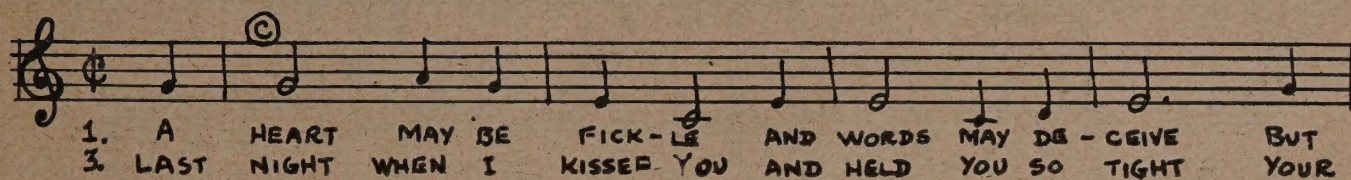
"Candy Kisses" is, of course, George's biggest hit to date; but his favorite among his own recordings is "Rainbow In My Heart," which was also a top seller. Among the more recent waxings by the "Candy Kid" are "Look What Followed Me Home," "No One Knows It Better Than Me" and his latest, "So Lonesome."

Taking a closer look at George, we find that his birth-date is June 28, 1924. He stands a sturdy 6' 1", weighs around 170 pounds, has brown hair and blue eyes. His favorite sports are baseball and fishing and he's just wild about good ole country ham. George is very happily married and the father of three adorable children. He now calls Nashville his home, but with a schedule as full as his, it's a rare treat for him to spend any time with his family.

Yes, "sweet-singin'" George Morgan is one of the finest and friendliest fellows you'll ever hope to meet. He's the kind of a guy who deserves all the happiness and success that is his.

KISSES DON'T LIE

BY PEARL BUTLER AND GEORGE SHERRY



IN THE JAILHOUSE NOW

Words and Music by
JIMMIE RODGERS

Moderately, with a "beat"

VERSE $\frac{3}{4}$ C

1. Well I had a friend called Ram-bl-in' Bob, — Who used to steal —
2. Well I went — out last Tues - day, — Met — a girl named

gam-ble and rob; — He thought he was the smart-est guy — in town; —
Su - sie, — I told her I was the swell-est man — a - round; —

But I found out last Mon-day, — That Bob got locked up
We start-ed to spend my mon-ey, — She start-ed in to call me

Sun-day; — They got him in the jail-house way down town, —
"Hon-ey"; — We took in ev - 'ry Honk - y Tonk in town. —

Chords: C7, F, Dm, A7, Dm, A7, D7, Am7, D7, G7, Dm7, G7

Chorus

G7 C G7

{He's IN THE JAIL-HOUSE NOW, _____ {He's IN THE JAIL-HOUSE NOW; _

{We're IN THE JAIL-HOUSE NOW, _____ {We're IN THE JAIL-HOUSE NOW; _

mf R.H.

F G7 Dm7

{I told {him once — or twice, — to quit

{They told {us

8va lower- J

G7 G° ⊕ G7

play - in' cards — and shoot-in' dice; _____ {He's IN THE JAIL-HOUSE NOW..

{We're IN THE JAIL-HOUSE NOW..

c (to Verse)

D. Sal ⊕

G7 G7 G7+ C F C F C

shoot-in' dice, We're IN THE JAIL HOUSE NOW. _____

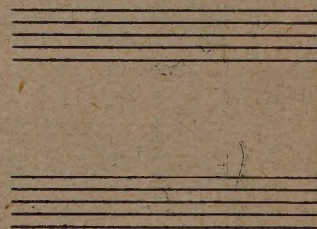
MAKE BELIEVE

WORDS AND MUSIC BY
BILLY WALKER
AND
JERRY ROBINSON

Make be-lieve that we're hap-py, Make believe that we're
hap-py Just pre-tend that it's true, Just pre-tend that it's
true Make be-lieve you have me, I'll make be-lieve I have
you, We'll make be-lieve 'till we can make it come true.
You be-long to a-noth-er, You be-long to a —
noth-er I be-long to some-one too, I be-long to some-one
too But they can't seem to see that our love just has to
be, We'll make be-lieve 'till we can make it come true



MAYBE SOMEDAY UP ABOVE
MAYBE SOMEDAY UP ABOVE
WE'LL UNDERSTAND OUR KIND OF LOVE
WE'LL UNDERSTAND OUR KIND OF LOVE
WE KNOW A LOVE LIKE OURS IS REAL
I KNOW JUST THE WAY YOU FEEL
WE'LL MAKE BELIEVE, THAT WE CAN
MAKE IT ALL COME TRUE.



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FARON YOUNG

From a small farm near Shreveport, Louisiana, came Capitol's fast-climbing recording star — Faron Young. Born on February 25, 1932, Faron led the life of an ordinary farm boy, doing chores around his Dad's dairy farm. He took care of the stock after school hours and helped with the milking each evening, as well as every morning. As the singer remembers it today, those 5 a.m. calls came mighty early during the long winter months, but Faron thinks his singing around the barn helped him train his voice.

Singing always came natural to Faron. He organized himself a Country music band while in his teens, auditioned for a local radio station and had his own Saturday-morning shows while still in high school. On Saturdays and Sundays one would find Faron and his local musicians playing for the Old Folks Home, for high-school dances and parties or just about any place you could gather a crowd. Upon completion of high school he entered college, but this didn't last long and Faron soon returned to his first love — music.

Eventually he auditioned for the Louisiana Hayride and was such a success that the officials of KWKH, in Shreveport, gave him his own morning shows. A few months later Ken Nelson, A&R man for Capitol, heard Faron doing a noon-time show and immediately changed the routing of his trip. Ken dropped by KWKH and signed the boy up. (By this time the

singer had reached the ripe old age of 19.)

But Faron's feet got itchy once again, and he accepted an offer to join WSM's Grand Ole Opry. He was just about to start budding out in his career when Uncle Sam called. Shortly after his induction at Ft. Jackson, South Carolina, his own composition of "Goin' Steady" skyrocketed to the top of the Country music charts, carrying the handsome vocalist with it.

Pvt. Young found his Army life two-fold — throughout the day he'd be busy with Army details, and at night he'd entertain his buddies. News got around to top Army brass, and upon completion of basic training, he was assigned to Special Services. In the months to come, the Army used Faron on every Army and Air Force recruiting show — both radio and TV — with such great stars as Eydie Gorme, Bobby Sherwood, Arlene Francis and many others. He was the first Country artist to cut their 2,000 weekly broadcast recruiting shows — "Town and Country Time."

However, the "Singing Soldier" didn't let any grass grow under his feet while away in the Army. His Capitol records gained more and more recognition, and in the early part of 1954 he was voted the #1 Country Singer by readers of Southern Farm and Home Magazine; #3 Folk Artist by readers of Farm and Ranch Magazine; #4 Favorite Country Artist by

readers of COUNTRY SONG ROUND-UP.

After attaining the rank of Sergeant, Faron returned to civilian life in Nashville, Tennessee, to take up his career where he had left off over two years ago. During that time the singer-composer had penned quite a few of his own Capitol records, including "Goin' Steady," "Tattle-Tale Tears," "What's The Use To Love You?" and many more.

Faron is a handsome young man, to say the least. He's 23 years old, stands 5'8" tall, weighs 158 pounds, has bluish-grey eyes and wavy black hair. He always wears a pleasing smile and is just about the friendliest guy in the business. Faron lists Hubert Long, his manager, Mr. Jim Denney and Jack Stapp of WSM, and Hugh Cherry of WMAK as the folks who have helped him along in his career the most. His favorite hobbies are hunting, fishing, writing his own songs and collecting snap-shots of his many Country music fans. He has a growing fan club, headed by Shirley Valliere, 117 Church Street, Auburn, Michigan.

Faron's latest releases on Capitol Records are "Chapel In The Moonlight," "A Place For Girls Like You," "If You Ain't Lovin', You Ain't Livin'," "Live Fast, Love Hard, Die Young" and "If That's The Fashion." He's been swamped with personal appearance requests since his return, so be on the look-out for this boy when he hits your home town.

Are You Mine?

Words by
DON GRASHEY

Music by
BUDDY DE VAL
and MYRNA LORRIE

Bright tempo

The piano introduction consists of two staves. The right hand starts with a melody in F major, marked *mf*, and the left hand provides a harmonic accompaniment. The tempo is marked 'Bright tempo'.

VERSE

C7 F Bb F Bb F

1. ARE YOU MINE, all life thru, Will you kiss me when I'm blue? Will you
2. ARE YOU MINE, tell me dear, Will I al-ways have you near? Will the
3. ARE YOU MINE, rich or poor, Tell me, dar-ling, are you sure? Will you

The first system of the verse features a vocal melody line with three verses of lyrics. The piano accompaniment is shown below the vocal line. Chords C7, F, Bb, and F are indicated above the staff.

C7 F Bb Bbm F C7

whis - per "I love you", And make all my dreams come true? Will you
love - light al - ways shine in your heart, just like in mine? Will you
whis - per "Yes I do," And for - ev - er love me true? Will you

The second system of the verse continues the vocal melody and piano accompaniment. Chords C7, F, Bb, Bbm, F, and C7 are indicated above the staff.

F Bb F Bb F

share the good and bad, Bring me joy when I am sad? Tell me,
give as well as take, Keep the vows that you will make? Tell me,
hon - or and o - bey, Will you prom - ise not to stray? Tell me.

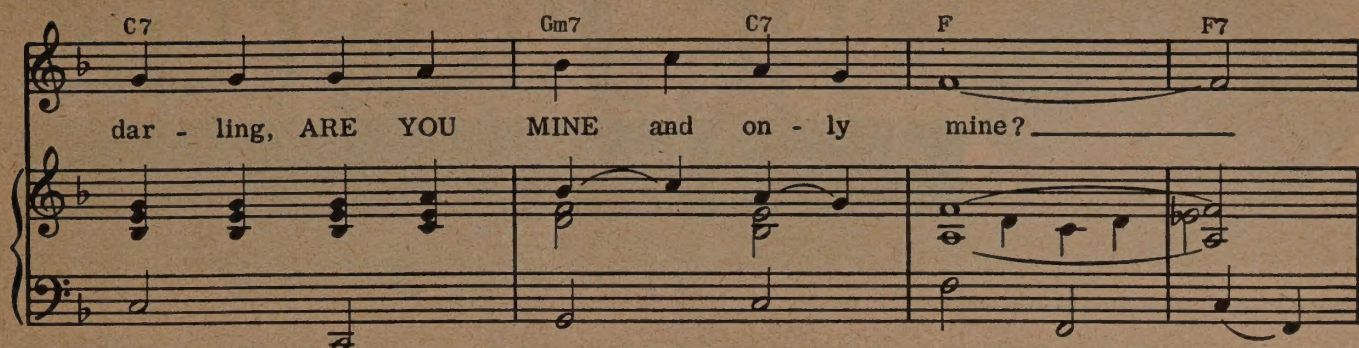
The third system of the verse concludes the vocal melody and piano accompaniment. Chords F, Bb, F, Bb, and F are indicated above the staff.

Arr. by LOU HALNY

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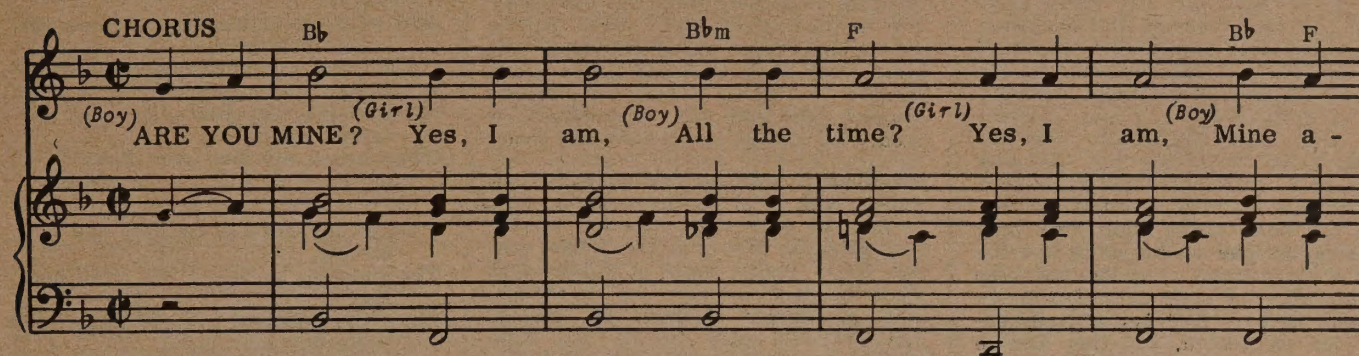
C7 Gm7 C7 F F7

dar - ling, ARE YOU MINE and on - ly mine? _____



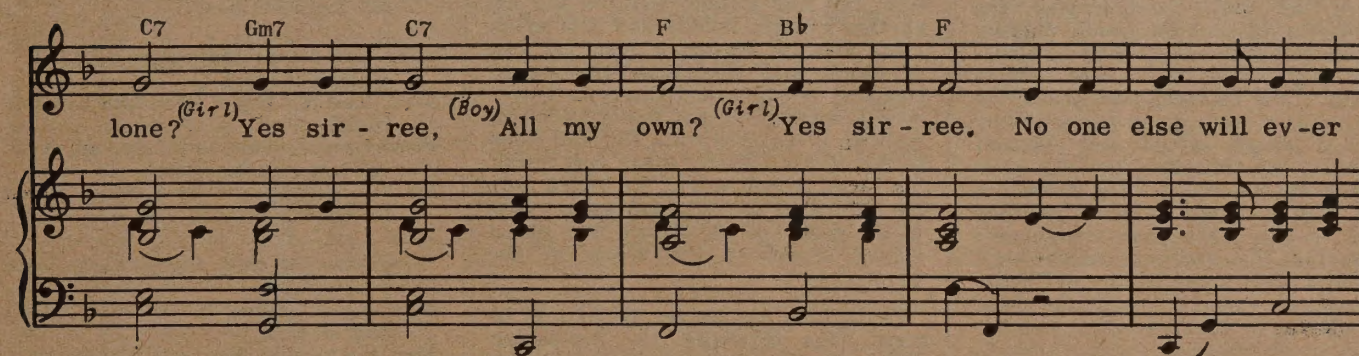
CHORUS Bb Bbm F Bb F

(Boy) ARE YOU MINE? (Girl) Yes, I am, (Boy) All the time? (Girl) Yes, I am, (Boy) Mine a -



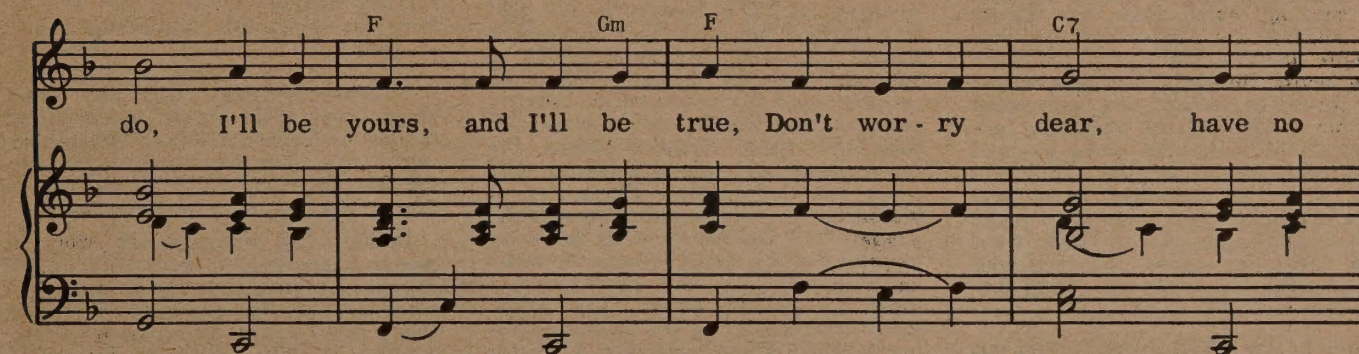
C7 Gm7 C7 F Bb F

lone? (Girl) Yes sir - ree, (Boy) All my own? (Girl) Yes sir - ree. No one else will ev - er



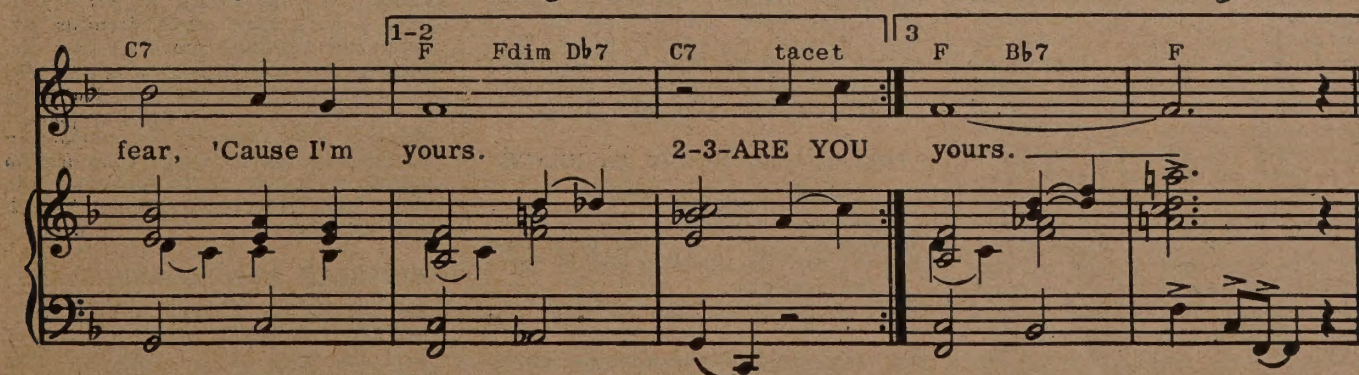
F Gm F C7

do, I'll be yours, and I'll be true, Don't wor - ry dear, have no



C7 1-2 F Fdim Db7 C7 tacet 3 F Bb7 F

fear, 'Cause I'm yours. 2-3-ARE YOU yours.





THE PIONEERS

By Bobby Gregory

Folk song records have come a long way since back in the early days when the late Vernon Dalhart sang "Can't Yo Hear Me Callin' Caroline" into the ear of Thomas Edison, the inventor of the phonograph. Vernon's first records were the old cylinder type and were played on the old Graphophone with the big Morning Glory horn. In those days to make a record the singer had to stand in front of a big horn about eight feet long and sing as loud as he could, for his voice went directly into the wax. He had to make the song over five or six times to be sure he'd get a good rendition of the record, and they had to guess which master was the best to release, as they couldn't play the record over without the needle digging into the soft wax and ruining it. Sometimes they would ruin a few cuts to get the right balance, then make the one that they were going to use. Many times a singer would sing himself hoarse by the time they got two sides to back up one record. The musicians were also playing as loud as they could — and right past the singer's ear so that it would cut into the wax. But even then many of the old cylinder records sounded as if the band was playing a block away.

Then came along the electric method of recording, which gave new life to the industry. No longer did a singer have to shout at the top of his voice to be heard. He could now sing softer and put more feeling and expression into his song, and the recording engineer could make the voice as loud or as soft as he wanted. They did away with the eight-foot horns and put a microphone on a stand to make it easier for the singer. This went along for a few years, but they still had trouble balancing the band behind the vocalist.

Later a new system was worked out so that they could plug in two microphones at the same time — one for the singer and one for the band. They found that this new recording system worked out fine, for they could make the band as loud or as soft as they wished in accompanying the singer. It was then that records started to sound real good, for you could hear each word the singer sang without the loud instruments covering over his low tones, which often happened on the old records. With this new system, the record companies found they no longer needed a military band to accompany a singer. They found that, with just a guitar, fiddle and bass to accompany, they could get as much on the record as they could formerly with a 40-piece band. Under the old system, only the loud brass instruments were heard,

with the softer instruments being drowned out. But, with the new electric method, they could make just a guitar and voice stand out loud and clear; such as in the case of the great Jimmie Rodgers, whose recordings sounded nice and full — although he used only his guitar behind his voice.

Dalhart loved the fiddle, banjo and guitar, and most of his records were backed up with that combination. He had Adelaide Hood on the fiddle, and she could really make a fiddle cry! Then he had Johnny Cali on banjo, who sometimes doubled on guitar. Johnny could play fill-ins and runs that are seldom heard today. And finally, Dal had Carson Robison for his rhythm guitar. Robbie and Dal often made records featuring just the two of them, and sometimes the record company would call Dalhart in to record a popular hit and would back him up with a big orchestra. But Dal liked to record the hillbilly songs best, using his small combination. He often told me, "Stick to the Southern songs; that is the music of the future and has a strong appeal to the hearts of the people."

Well, time has proven Dalhart to be right; for officially the top-selling Victor record of all time was Vernon's rendition of "The Wreck Of The Old 97," backed up with the "Prisoner's Song." This sold between 6,000,000 to 7,000,000 records, including the old acoustic and the re-recorded electrical versions, and has become a classic in the Folk field. Dalhart played the jew's harp and the harmonica and could get the saddest effects out of his harmonica on the old train records. Anyone who has been out in the country and heard a train whistle far away on a drowsy day will know what I mean by a sad effect. The sound thrills you and gives you a funny feeling inside. Dalhart was also a master at putting deep feeling into the old "tear jerker" ballads, such as "The Letter Edged In Black." I can still remember the feeling he put into these words with his Southern dialect:

THE LETTER EDGED IN BLACK

I was standing by my window
yesterday morning
Without a thought of worry or of care
When I saw the postman coming up
the pathway
With such a happy face and jolly air.

He rang the bell and whistled as he
waited,
And then he said "Good morning to
you, Jack,"
But he little knew the sorrow that he
brought me

As he handed me a letter edged in
black.
And with trembling hand I took the
letter from him,
I broke the seal and this is what it
said:
"Come home, my boy, your dear old
father wants you
Come home, my boy, your dear old
mother's dead."

I bowed my head in sadness and in
sorrow,
The sunshine from my life it all has
fled
Since the postman brought that letter
yesterday morning
Sayin', "Come home, boy, your dear
old mother's dead."

"The last words that your dear old
mother uttered
Was, 'Tell my boy I want him to come
back,'
Please come home, my boy, my poor
old heart is breaking
As I'm writing you this letter edged
in black.

"Please forget that angry words were
ever spoken,
You know I never meant them, don't
you, Jack?
May the angels bear me witness as
I'm asking
Forgiveness in this letter edged in
black."

I doubt if there was any other
singer that could get so much out of
a song as Vernon Dalhart. His record-
ing of this song made many a wander-
ing boy sit down and write a letter to
his mother before it was too late.

Dalhart had things tough when he
was a young fellow, and when he got
a hold of a song that had a story in it
he would live the story while singing
the song. Such is the case in his re-
cording of "The Death Of Floyd Col-
lins." I have seen whole families sit-
ting around wiping tears as they lis-
tened to his record. He made you feel
like you were right there at the scene
of the story, the way he described it
with his voice. And yet he could turn
around and sing a comedy song and do
equally well. One of his favorites was
"Big Rock Candy Mountains," which
goes like this:

BIG ROCK CANDY MOUNTAINS

One evening as the sun went down
And the jungle fire was burning,
Down the track came a hobo humming
And he said, "Boys I'm not turning.
I'm headed for a land that's far away
Beside the crystal fountains
I'll see you all this coming fall
In the Big Rock Candy Mountains."

OF HILLBILLY MUSIC

In the Big Rock Candy Mountains
There's a land that's fair and bright,
Where the hand-outs grow on bushes
And you sleep out every night.
Where the boxcars all are empty,
And the sun shines every day,
And the birds and bees in the cigarette
trees,
And there's beer that flows up to your
knees,
In the Big Rock Candy Mountains.

In the Big Rock Candy Mountains
All the cops have wooden legs,
And the bullfrogs all have rubber teeth
And the hens lay soft-boiled eggs.
The farmers' trees are full of fruit,
And the barns are full of hay.
And I'm bound to go where there ain't
no snow,
Where the sleet don't fall and the
wind don't blow
In the Big Rock Candy Mountains.

In the Big Rock Candy Mountains
You don't have to change your socks.
'Cause the little streams of soap
bubbles
Come trinkling down the rocks.
The brakemen have to tip their hats,
And the railroad cops are blind.
There's a lake of stew and ice cold brew,
You can paddle around in a free canoe
In the Big Rock Candy Mountains

In the Big Rock Candy Mountains
All the jails are made of tin.
And you can bust right out again
Fast as they lock you in.
There ain't no short-hand shovels,
No axes, picks nor saws.
I'm going to stay where I'll sleep all
day
Where they boiled in oil the inventor
of toil
In the Big Rock Candy Mountains.

Another of the old-timers you will
remember was Riley Puckett, The
Blind Singer. Riley recorded many fine
old hillbilly songs, but they are hard
to find today and are prized as record
collectors' items. Then there was the
old Carter Family — A. P. Carter,
Sarah and Maybelle — who recorded
a treasure of old Folk songs back in
the late 20's. Their recordings of
"Sweet Fern," "Burry Me Under The
Weeping Willow," "Keep On The Sun-
ny Side" and "I'm Thinking Tonight
Of My Blue Eyes" will long be re-
membered.

And, of course, the late Jimmie
Rodgers, "America's Blue Yodeler,"
left a treasure of recorded Folk songs.
Jimmie waxed over 100 tunes for RCA
Victor, most of which were written by
himself and co-writers. He had a style
all his own, and with just his guitar
and voice made blues records that
have not been equalled to this day.
His "Blue Yodels" will live forever
and are being recorded over and over
by new artists all the time. Jimmie's

records were a success from the start,
and his record royalties soon grew to
nearly \$100,000 a year — which was
terrific earnings for those days. And
Jimmie's records continue to sell. His
many friends and followers got to-
gether a couple of years ago and put
up a monument to this great artist in
his home town of Meridian, Missis-
sippi, declaring May 26th of each year
"Jimmie Rodgers Day."

Other old-timers you might remem-
ber are J. E. Mainer and Wade Mainer,
who used to record flocks of songs for
RCA Victor on the Bluebird label.
These boys had that old Southern-
Mountain style of singing and playing
and were popular all over the coun-
try. One of their big favorites was:

THE MAPLE ON THE HILL

Near a quiet country village stood a
maple on the hill.
There I sat with my sweet Katie long
ago,
Stars were shining, oh, so brightly, as
we heard the whippoorwill,
When we sat beneath the maple on
the hill.

Now I'm growing old and feeble, and
the stars are shining bright,
Won't you listen to the murmuring of
the rill.
Won't you fold your arms around me
as you did that stormy night,
As we sat beneath the maple on the
hill?

We would sing love songs together,
when the birds had gone to rest,
We would listen to the murmuring of
the rill.
Fold your arms around me darling, as
you did that stormy night,
When we sat beneath the maple on
the hill.

Don't forget me, little darling, when
I'm laid beneath the sod.
There is one more wish, my darling,
that I crave.
Won't you linger there in silence,
when my spirit's with the dead?
Let your tear-drops sweeten flowers
on my grave.

Oh, I'll soon be with the Angels on
that bright and happy shore,
I can even hear them softly singing
o'er the rill.
Will you always love me darling? I
must leave you, I must go,
I will leave you with the maple on the
hill.

The old song, "Greenback Dollar,"
is another of the Mainers' big songs.
They have also made quite a few rec-
ords on the King label, which are
played on the radio quite often. Their
early Victor records are collectors'
items now — and very hard to find.

Another group of old-timers are

"The Leake County Revelers," who
were organized back about 1927 and
turned out many fine recordings on
the Columbia label. Listed among these
are "Wednesday Night Waltz," "Polly
Put The Kettle On," "My Bonnie Lies
Over The Ocean" and many other old
favorites. They recorded about 44 sides
for Columbia, which are also collec-
tors' items today.

Some of the old-timers on the Melo-
ton label were The Massey Family,
Gene Autry, The Hoosier Hot Shots,
Bob Wills and his Texas Playboys, The
Callahan Brothers, The Prairie Ram-
blers, Patsy Montana, Bill Cox and
Cliff Hobbs, Roy Acuff and his Crazy
Tennesseans and Arty Hall and his
Radio Rubes. Arty's favorite was
"Climbing Up The Golden Stairs" —
and he has since climbed those "Golden
Stairs" and joined the Angel Band
with a lot of other wonderful artists.

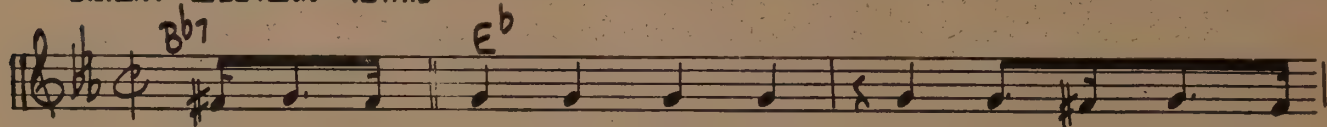
Decca had the great favorites Cliff
and Bill Carlisle, The Shelton Brothers,
The Rice Brothers, Frank Luther and
many others. Bluebird had quite an
impressive list, including Bill Boyd
and his Cowboy Ramblers, Milton
Brown and his Musical Brownies, The
Blue Sky Boys, The Carter Family,
Cliff Carlisle, Bill Carlisle, Montana
Slim (Wilf Carter), The Delmore
Brothers, Dixie Reelers, Dixon Broth-
ers, Girls Of The Golden West, Dick
Hartman's Tennessee Ramblers, Salty
Holmes and his Harmonica, Bradley
Kincaid, Canon's Jug Band, Leather-
man Sisters, Mainer's Mountaineers,
McKinney's Cotton Pickers, The Mon-
roe Brothers, Jimmie Revard and his
Oklahoma Cowboys, The Plantation
Boys, Riley Puckett, Jack Pierce and
his Oklahoma Cowboys, Vernon Dal-
hart, Carson Robison, the great Jim-
mie Rodgers, Mrs. Jimmie Rodgers,
Boyd Senter and his Senterpedes, The
Smith Sacred Singers, Asher Sizemore
and Little Jimmie, The Stamps Quar-
tet, Gid Tanner and his Skillet Lickers,
Frank Tanner and his Rhythm Kings,
Tew Norwood, The Three Tobacco
Tags, The Tune Wranglers, Uncle
Dave Macon, The Washboard Won-
ders and The West Brothers Trio.

The Hillbilly music field has grown
up into a multi-millionaire dollar en-
terprise, but it took a lot of old-
timers and a lot of hard work to push
it up into the big business brackets.
Now with radio, TV, motion pictures,
radio transcriptions, records, sheet
music, and personal appearances, the
Hillbilly and Folk artists have it
easier — and they have a better
chance than they ever had. With the
coming of color-television and theatre
and overseas outlets, the field con-
tinues to grow by leaps and bounds.
So let's never forget the old-timers
who all pitched in to help make this
country rich, with its recorded wealth
of Folk songs. They were truly "Hill-
billy Pioneers."

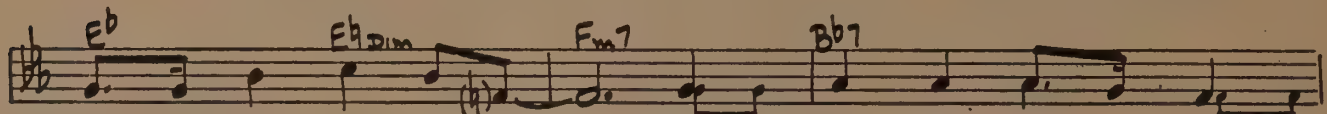
LIVE FAST, LOVE HARD, DIE YOUNG

BY JOE ALLISON

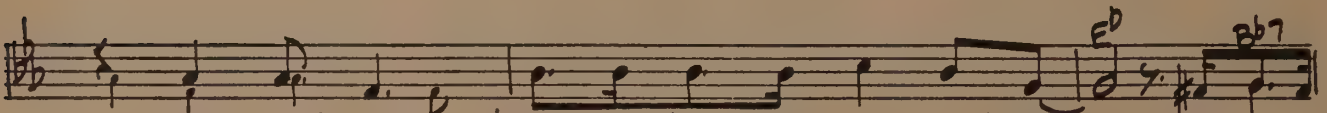
BRIGHT WESTERN TEMPO



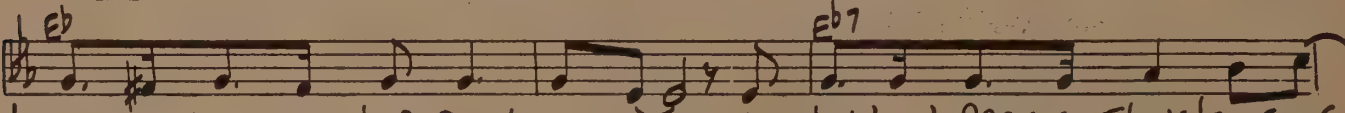
I WAN-NA LIVE FAST, LOVE HARD, DIE YOUNG AND LEAVE A



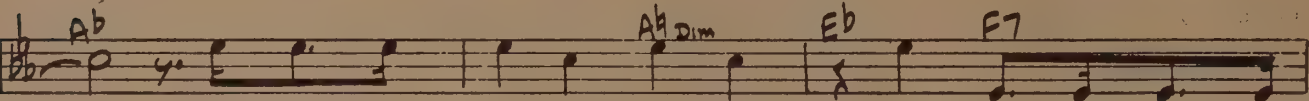
BEAU-TI-FUL MEM-O-RY — DON'T WANT SLOW WALK-IN' OR
I'm A WAM-PUS CAT, — LET ME



SAD SING-IN' — LET 'EM HAVE A JUB-I-LEE — I WAN-NA
GRAB MY HAT — AND BA-BY COME A-LONG WITH ME — WE'RE



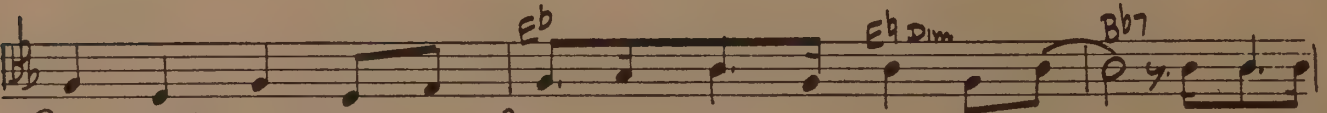
LEAVE A LOT OF HAP-PY WO-MEN A-THINK-IN' PRET-TY THOUGHTS OF ME
GON-NA DO SOME FAN-CY STEP-PIN' WE'RE REAL-LY GO-IN' ON A SPREE



I WAN-NA LIVE FAST LOVE HARD DIE YOUNG AND LEAVE A



BEAU-TI-FUL MEM-O-RY — I GOT A HOT-ROD CAR AND A
NOW YOU MAY NOT AP-PROVE OF THE



PIN-STRIPED SUIT AND I REAL-LY TRY TO GET A-ROUND I GOT A
THINGS I DO BUT IT REAL-LY DON'T — BOTH-ER ME — BUT



LIT-TLE BLACK BOOK AND THE GALS LOOK CUTE AND I
DON'T EV-ER THINK YOU CAN TIE ME DOWN GON-NA

KNOW THE NAME OF EV-'RY SPOT IN TOWN-I WAN-NA
 STAY FOOT- LOOSE AND FAN- CY FREE- SO
 FIND 'EM, FOOL 'EM, LEAVE 'EM, AN' LET 'EM DO THE SAME TO ME-
 JUMP BACK, MAKE TRACKS, MOVE OUT, AN' LET THE PRET- TY GALS AT ME-
 I WAN-NA LIVE FAST, LOVE HARD, DIE YOUNG, AND LEAVE A
 BEAU- TI- FUL MEM- O - RY.

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I FEEL BETTER ALL OVER (More Than Anywheres Else)

BY KEN ROGERS AND LEON SMITH

BRIGHT WESTERN TEMPO

(1) WELL, I FEEL BET- TER ALL O- VER MORE THAN AN-Y-WHERES ELSE
 (2) WELL, I FEEL BET- TER ALL O- VER MORE THAN AN-Y-WHERES ELSE
 (3) WELL, I FEEL BET- TER ALL O- VER MORE THAN AN-Y-WHERES ELSE
 BA- BY, WHEN I'M OUT WITH YOU
 WHEN YOU WHIS- PER SWEET NOTH- ING'S IN MY EAR
 BA- BY WHEN YOU HOLD ME IN YOUR ARMS
 I FEEL BET- TER ALL O- VER MORE THAN AN-Y-WHERES ELSE
 I FEEL BET- TER ALL O- VER MORE THAN AN-Y-WHERES ELSE
 I FEEL BET- TER ALL O- VER MORE THAN AN-Y-WHERES ELSE

WHEN YOU AN-Y TIME ME LIKE YOU DO WELL, I'M
THRILLS ME WITH YOUR CHARMS DEE DEE

WILD AS A BUCK EV-'RY TIME YOU CALLS ME
HEART BEATS DOU-BLE TIME WHEN I HOLDS YOUR HAND IN
DEE DEE DID-DLE DEE DID-DLE I'M AS FIT AS A

UP YOU SURE MAKES ME FEEL LIKE A WHEEL
MINE YOU SURE IS A WON-DER-FUL DEAL
FID-DLE YOU MAKES ME WANT TO KICK UP MY HEELS

WELL, I FEEL BET-TER ALL O-VER MORE THAN
OH, I FEEL BET-TER ALL O-VER MORE THAN
OH, I FEEL BET-TER ALL O-VER MORE THAN

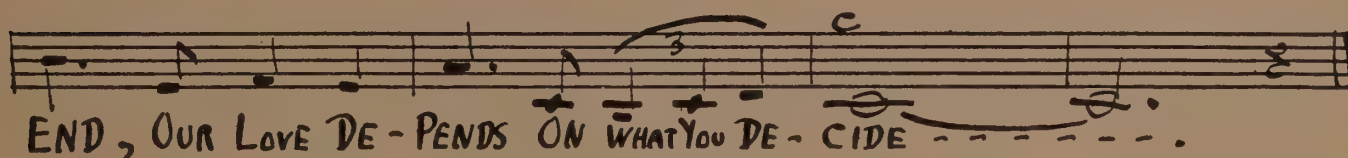
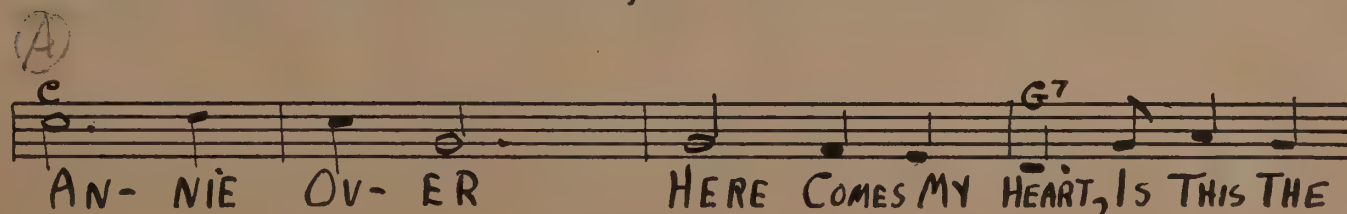
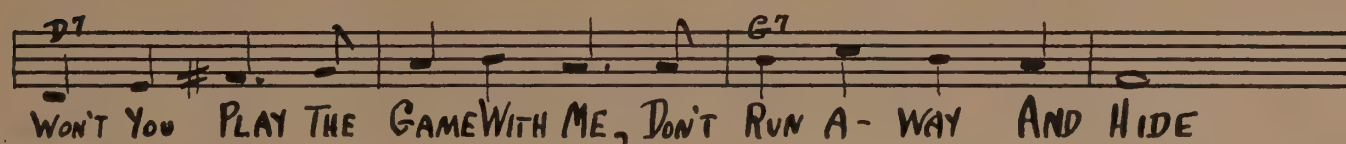
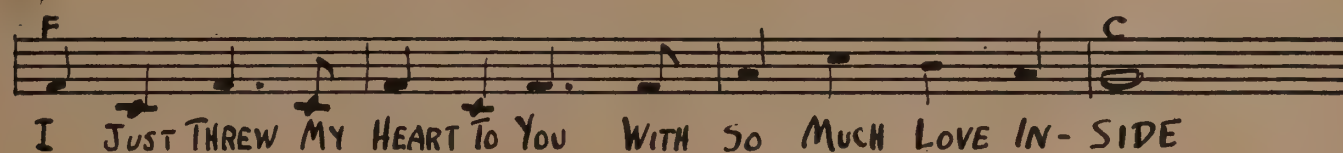
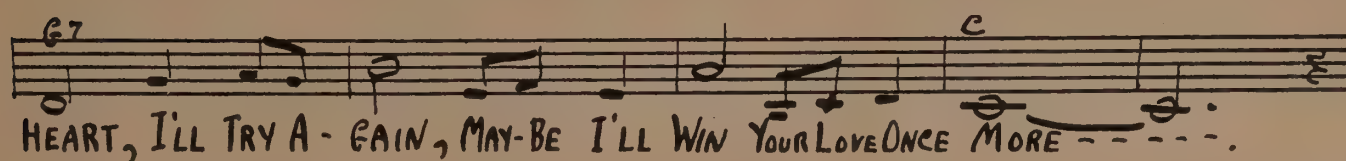
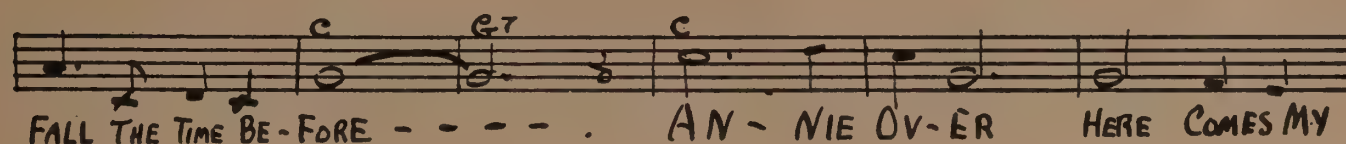
AN-Y-WHERES ELSE THAT'S EX- ACT- LY HOW I
AN-Y-WHERES ELSE THAT'S EX- ACT- LY HOW I
AN-Y-WHERES ELSE THAT'S EX- ACT- LY HOW I

FEEL FEEL WELL, I FEEL FEEL FEEL OH, THAT'S EX-

ACT- LY HOW I FEEL

ANNIE OVER

BY HANK THOMPSON, BILLY GRAY AND DON CLAY



ONE BROKEN HEART DON'T MEAN A THING

BY BUDDY KILLEN

1. One fall - ing leaf won't make an aut-umn
 2. One lone - ly star won't light the sky

One rob - in does - n't make a spring One
 One play - er does - n't make a team

snow - flake won't mean much to win - ter And to
 tree means lit - tle to a for - rest And to

you ONE BROK - EN HEART DON'T MEAN A THING.

In your life each new lov - er plays a tin - y

part, You use him as a step - ing stone in -

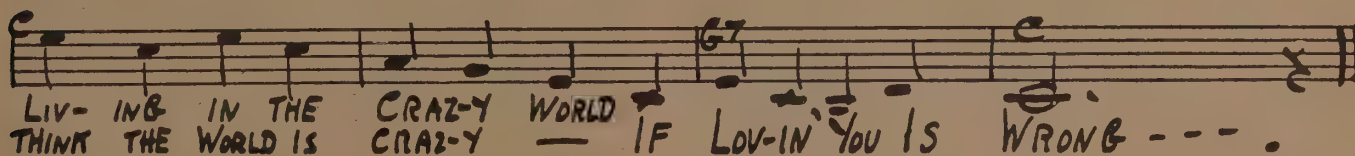
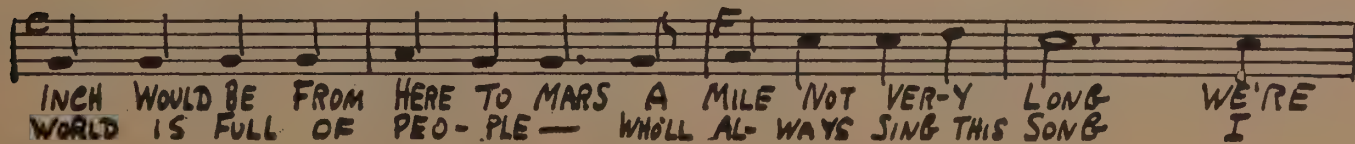
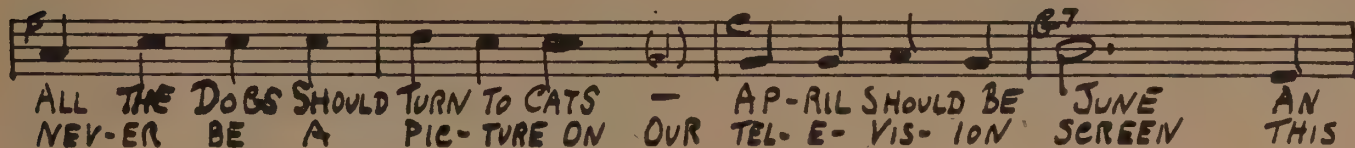
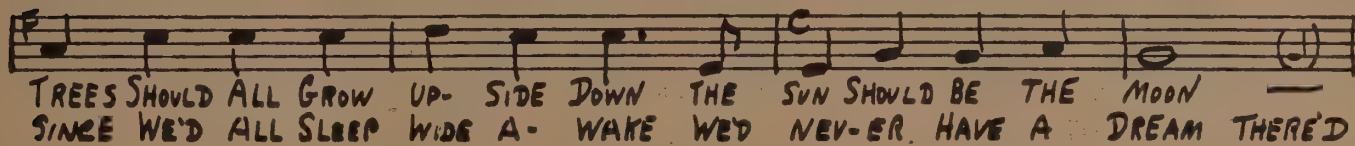
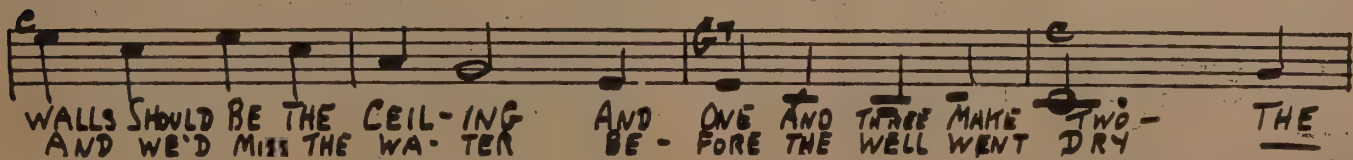
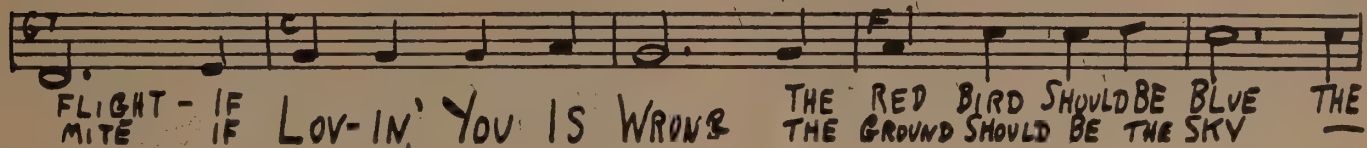
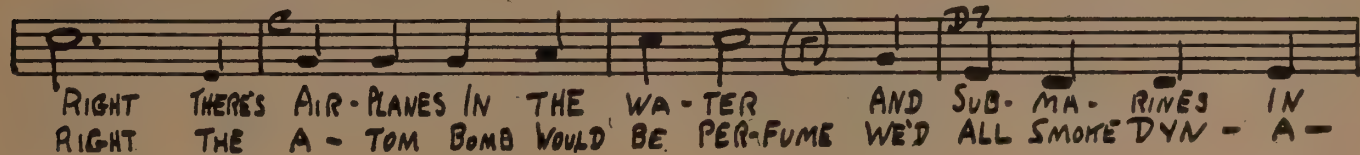
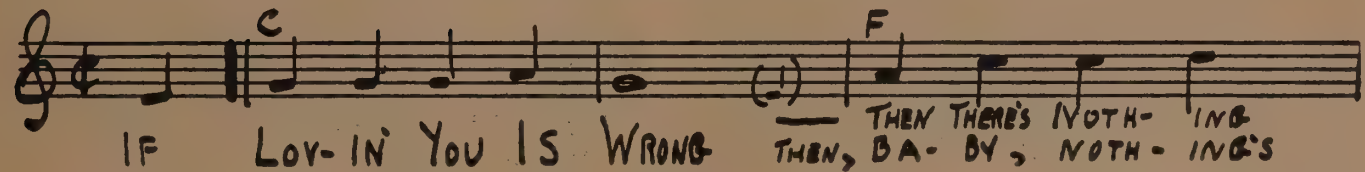
to an - oth - er's heart. To each new love a

lot of pain is all you'll ev - er bring Be -

cause to you ONE BROK - EN HEART just DON'T MEAN A THING.

IF LOVIN' YOU IS WRONG

BY HANK THOMPSON AND BILLY GRAY



THE STAR-FEST



Jimmie Williams (Right), of Radio Station WNOP, Newport, Ky., and Acorn Records, chats with RCA Victor's Pee Wee King



Manager Hubert Long (R) welcomes ex-G.I. Faron Young to civilian life and record-breaking Country music achievements



"Texas" Bill Strength (Right), top Folk artist and d.j., entertains Roy Rogers at Radio Station KWEM, Memphis, Tennessee



Little Jimmy Dickens really has to "look up to" Gospel favorite Martha Carson, as she does a number on the Grand Ole Opry



Tex and Fran Daniels have been pleasing the folks on personals throughout the Middle Atlantic states with fine music



Bob and Wanda Kennedy star on the "Bandwagon Show," seen Monday thru Friday over KVVG-TV (Channel 27), Tulare, Calif.



Here's ace guitarist Chet Atkins, who has a wonderful new album out on RCA label called "Chet Atkins and his Guitar



Newest addition to the Decca roster is this beautiful bundle of Western charm who answers to the name of Mimi Roman



Hank Snow takes off on a guitar solo while guesting on Pee Wee King's TV show (WLW-TV, Dayton and Columbus, Ohio)

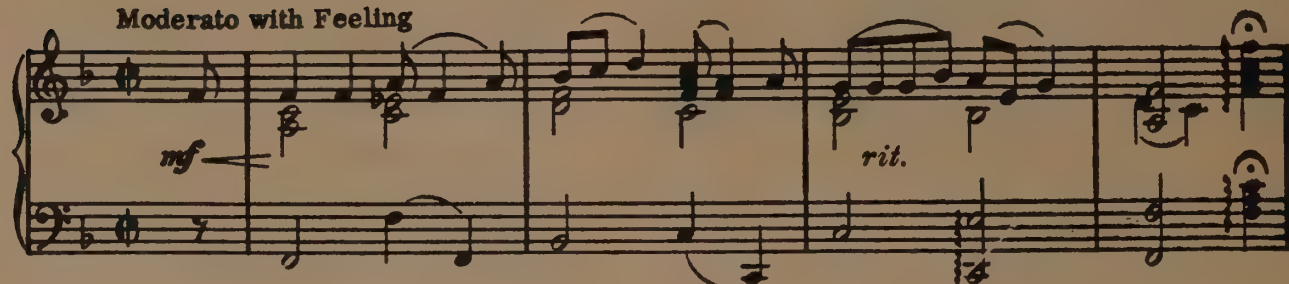


The Carlises' latest pairing on the Mercury label features two top-notchers in "Rusty Ole Halo" and "It's Bedtime, Bill"

I'm Gonna Fall Out Of Love With You

Words and Music by
RANDY HUGHES
and MARTHA ELLIS TAYLOR

Moderato with Feeling

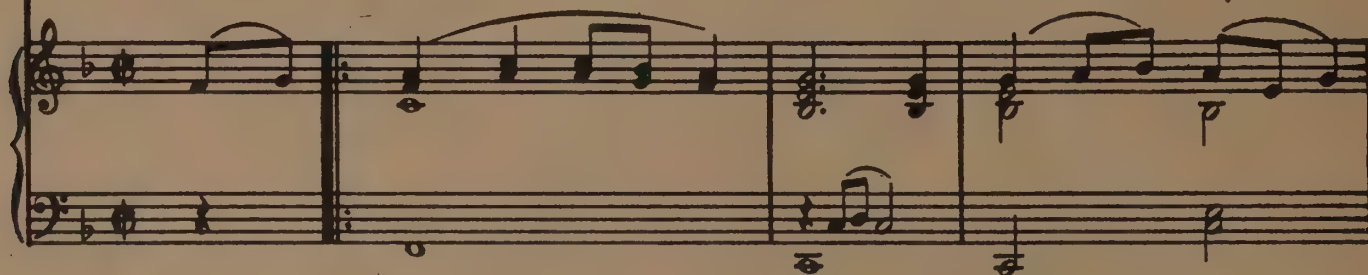


VOICE

F

C7

1. When I fell in love with you, Well, that's what I wanted to
2. Dear, you've cheat-ed and lied, Man-y long nights I've



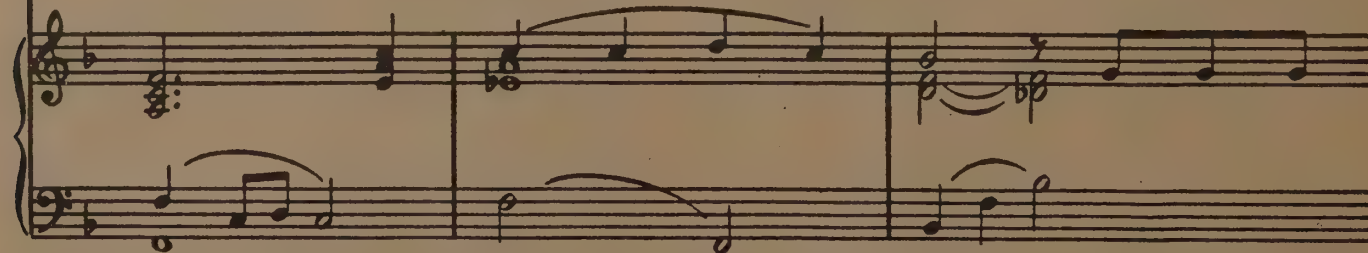
F

F7

Bb

Bbm

do. But if you can't be true, I'M GON - NA
cried. But what good does it do, I'M GON - NA

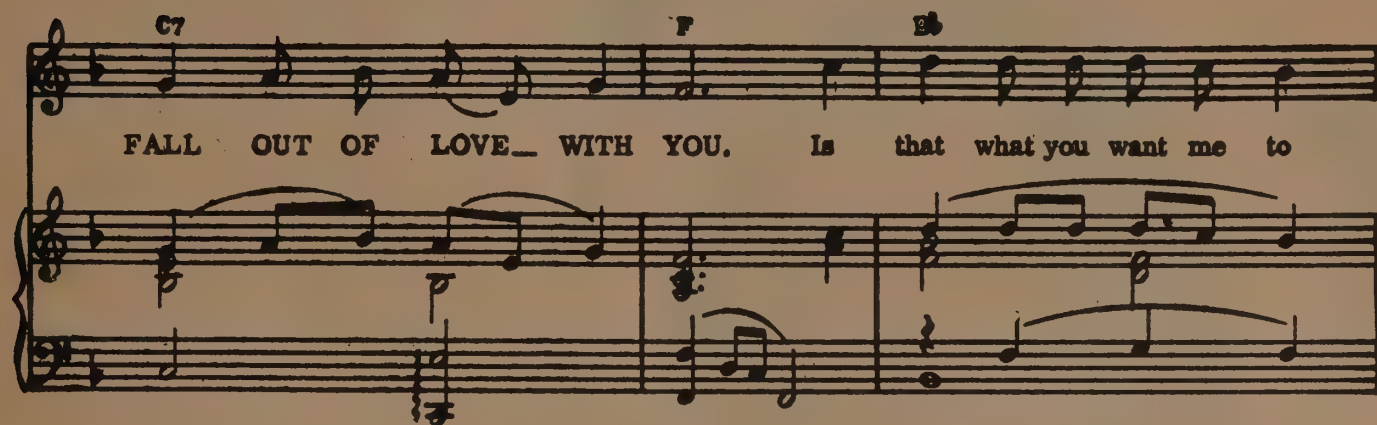


Arr. by Lou Halmy

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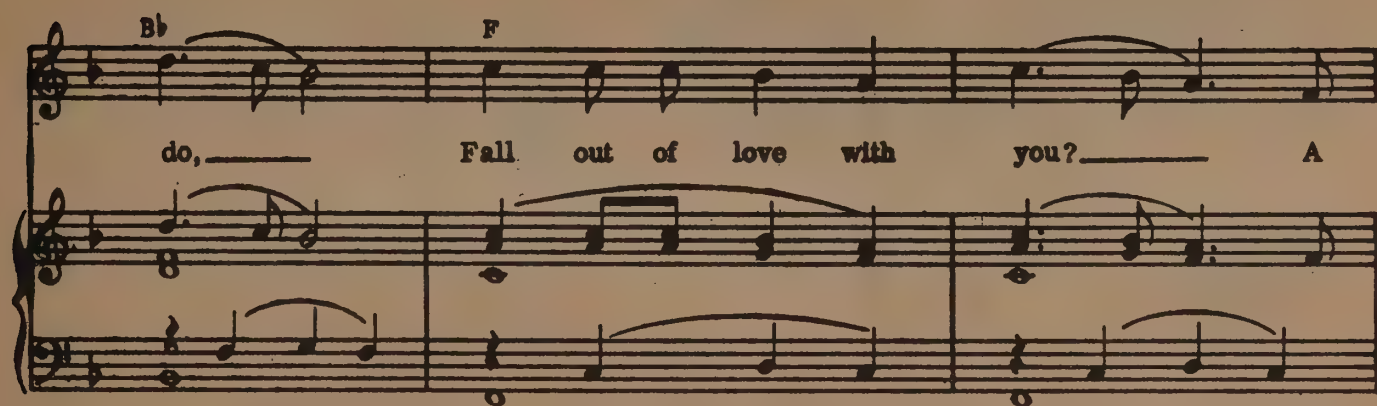
C7 F Eb

FALL OUT OF LOVE_ WITH YOU. Is that what you want me to



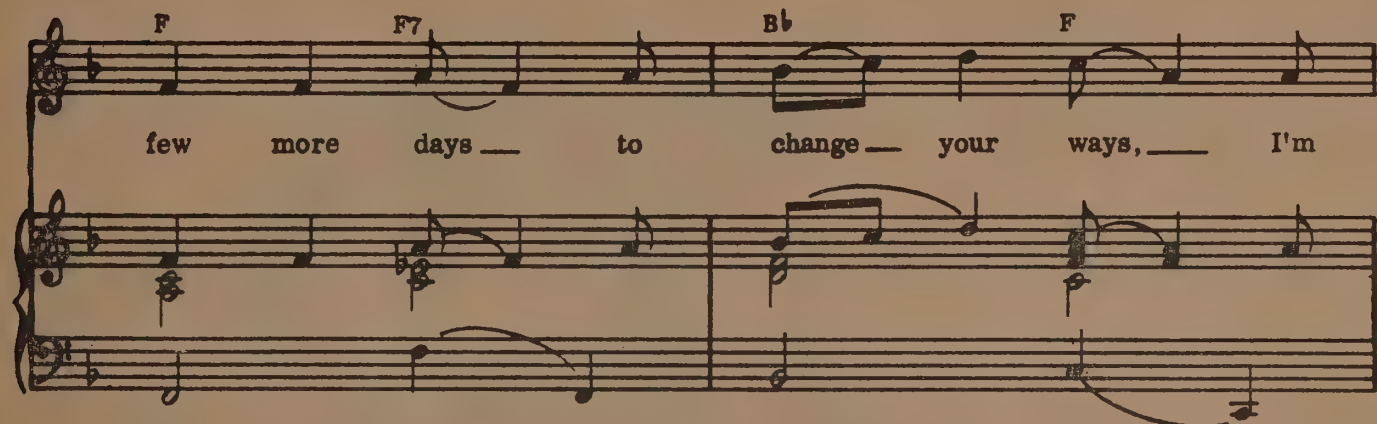
Bb F

do, _____ Fall out of love with you? _____ A



F F7 Bb F

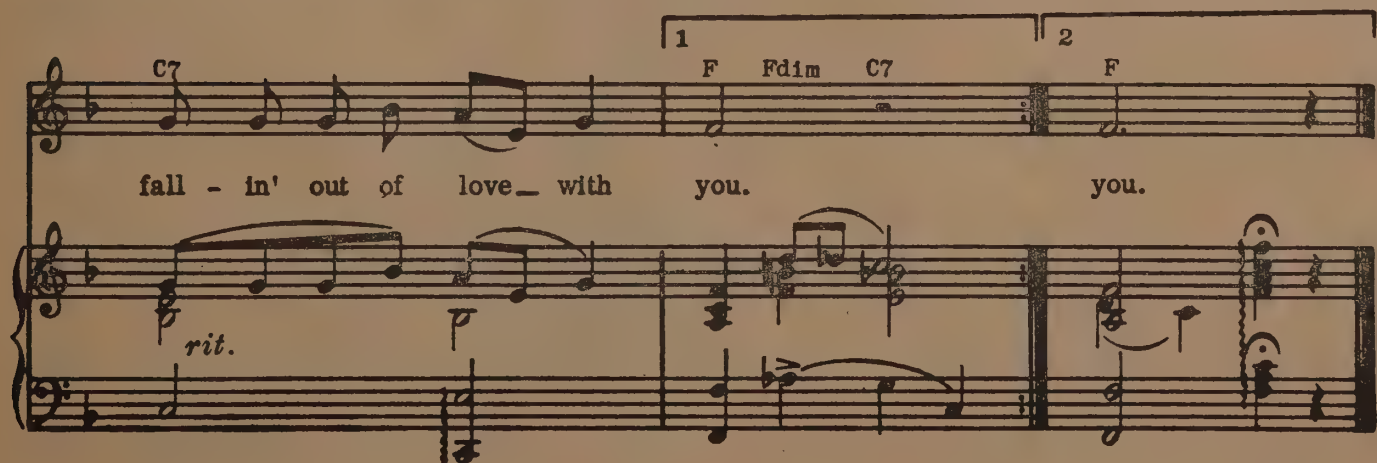
few more days _ to change _ your ways, _ I'm

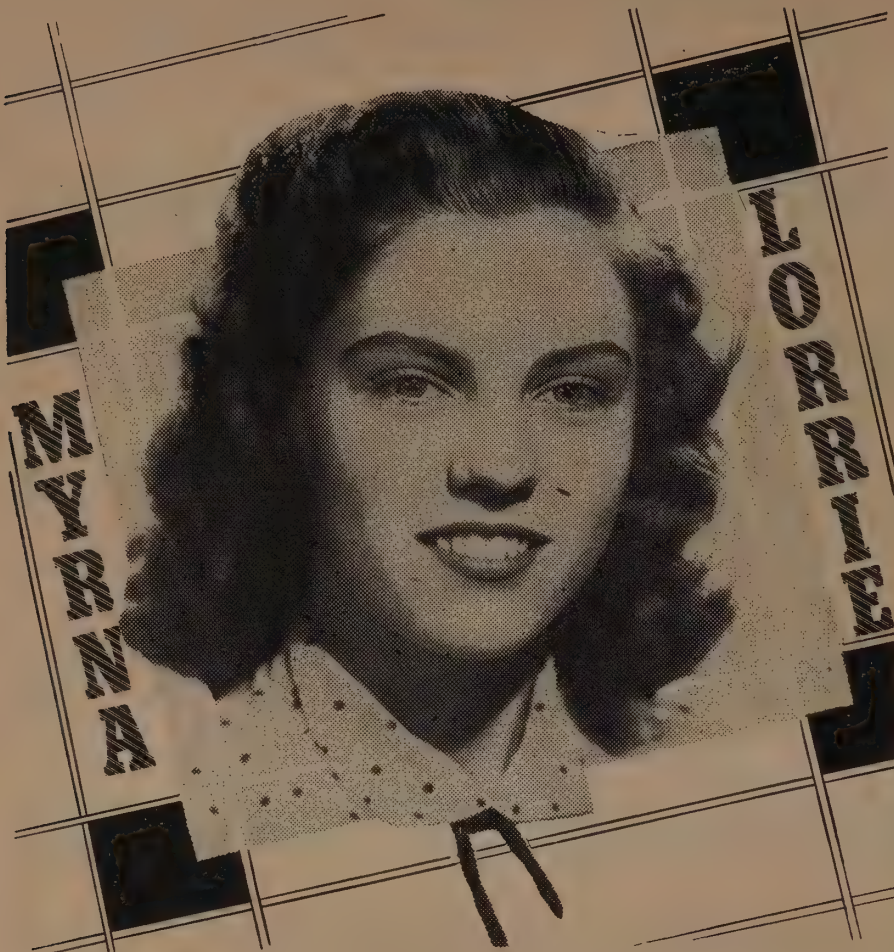


C7 1 F Fdim C7 2 F

fall - in' out of love_ with you. you.

rit.





One of the finest new voices in the Country music field belongs to a pretty 14-year-old girl named Myrna Lorrie. This versatile, auburn-haired, blue-eyed young lady was born in Fort William, Ontario, August 6, 1940, and began singing professionally about three years ago. In that time, her popularity grew by leaps and bounds — and now she appears weekly at Fort William's Embassy Grille on a two-hour show, a portion of which is broadcast over Radio Station CKPR.

Myrna has been appreciated not only by lovers of Folk and Western music in that area, but also by the top Country artists with whom she has appeared. Among these are such favorites as Hank Snow, Cowboy Copas, Buddy Reynolds, Keray and Bob Regan, Don Messner and his Islanders, The Calgary Range Riders and many others.

Not too long ago, Myrna signed a personal management pact with Don Grashey, well known Canadian songwriter, who teamed her with Buddy DeVal. Grashey's next step was to obtain a recording contract with Abbott Records for his new vocal duo — and things began to pop! Their initial Abbott release, "Are You Mine" went on to make headlines, and Myrna and Buddy were "in." The flipside of "Are You Mine," incidentally, spotlights a cute solo effort by Myrna called "You Bet I Kissed Him."

This gal's singing ability, guitar picking and tremendous stage personality mark her as one of the most promising young female entertainers to come along in quite a while. Be on the look-out for her — you'll definitely be hearing lots more of her song stylings in the very near future.

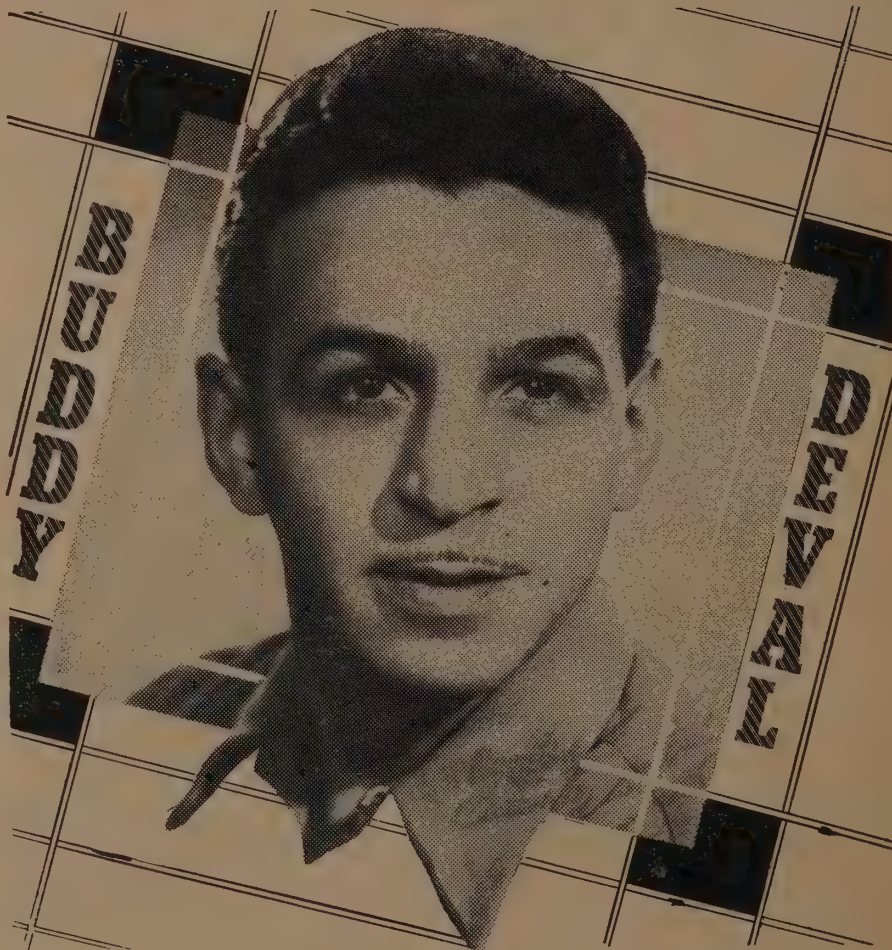
Buddy DeVal, well known throughout Canada's Thunder Bay District by way of radio and personal appearances, has been making rapid strides in the U.S.A. these days. Buddy, who recently inked a three-year recording contract with Abbott Records, of Hollywood, is "half-owner" of the current hit, "Are You Mine." The other "partner" is lovely Myrna Lorrie, with whom he teams up beautifully for some great Country duetting.

Born in Port Arthur, Ontario, Buddy began singing and playing guitar at the age of 16. By 1946 he was on his way to stardom, with regularly sponsored radio programs over CFPA, Port Arthur, and CKPR, Fort William — which still grace the air waves. In '47 talented Mr. DeVal began making guest appearances with such well known artists as Shorty Warren, Elton Britt, Texas Jim Robertson, Jesse Rodgers and many others.

Buddy and his personal manager, Don Grashey, have collaborated on the writing of a number of songs, many of which have been published and recorded by other artists. In fact, "Are You Mine" was a product of this song-writing team — with Myrna Lorrie helping Buddy pen the music.

On the personal side of things, Buddy DeVal is married to a swell little gal by the name of Pauline and is the proud father of two daughters: Jacqueline, 16, and Shirley, 9. Like so many other members of the Country-Western music fraternity, his inspiration came from the late and great Jimmie Rodgers.

At the present time, both Buddy and Myrna are playing personals in the Thunder Bay District.



HEY MAW!

WORDS AND MUSIC
BY PETE STAMPER

We went to milk that eve-nin', as us-ual, Ma and
me. We start-ed at the set-tin' of the sun.
When I had the feed-in' fin-ished and the
mules all put a-way I yelled "Maw have you got the milk-in'
done" I holl-ered "Hey Maw," but she
did-n't ans-ver me I for got she's hard of
hear-in you see. I holl-ered "Hey Maw" when I
finish-ed with my chores, I did-n't know she was
in there when I locked the sta-ble door.

WE DIDN'T START TO WORRY
 'TILL IT WAS SUPPER TIME
 WHEN FINALLY IT WAS TIME TO HIT THE HAY.
 PA THEN GOT EXCITED
 AND GOT ON THE PARTY LINE
 AND HERE'S WHAT THE NEIGHBORS HEARD HIM SAY.
 HE HOLLERED, "HEY MAW, WHEN ARE YOU COMIN' HOME?
 THE SUPPER'S COLD, IT'S TIME TO GO TO BED."
 I HOLLERED, "HEY PA, SOMETHING MUST BE WRONG,
 SHE LEFT WITHOUT A BONNET ON HER HEAD."

PEOPLE COME FROM MILES AROUND
 TO HELP US LOOK FOR MA
 NO ONE COULD FIGURE OUT WHERE SHE WAS AT.
 'TILL EARLY IN THE MORNING, ABOUT THE CRACK OF DAWN,
 HERE SHE COME A-PUFFIN' UP THE PATH.
 SHE HOLLERED, "HEY, YOUNG-UNS, COME HERE TO ME",
 AS SHE BROKE A LIMB FROM THAT OLD HICKORY TREE.
 I HOLLERED, "HEY MAW", FROM UNDERNEATH THE FLOOR,
 "I DIDN'T KNOW YOU WAS IN THERE
 WHEN I LOCKED THE STABLE DOOR."

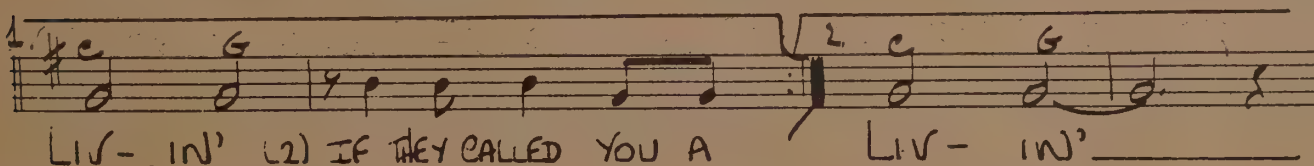
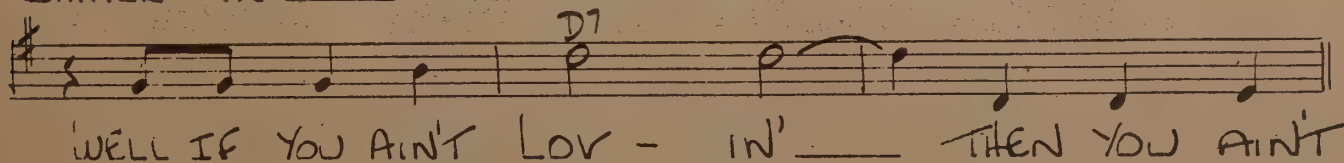
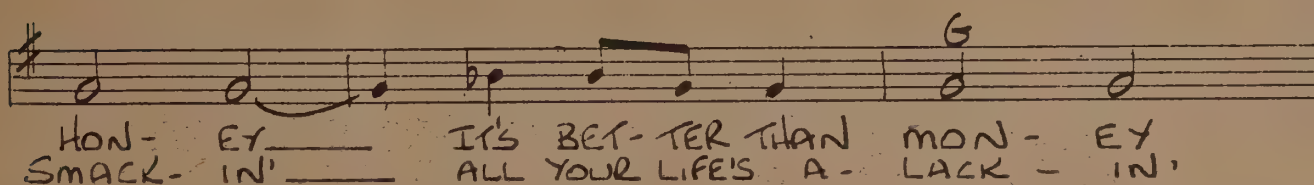
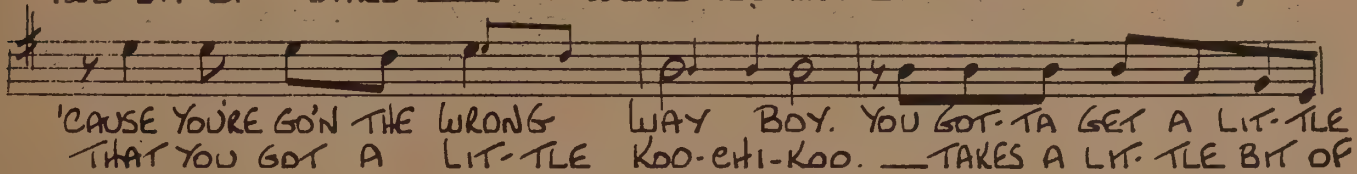
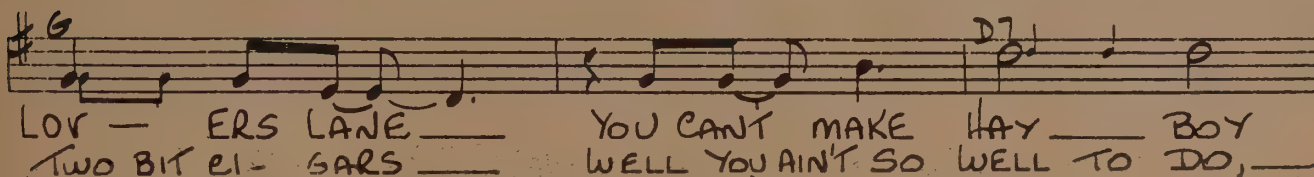
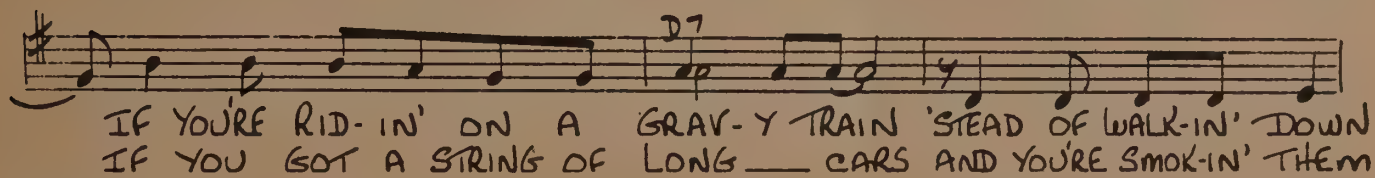
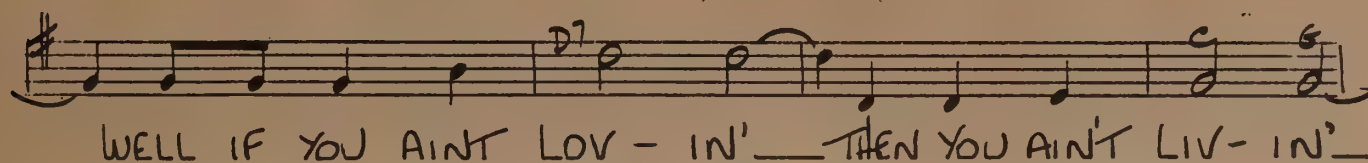
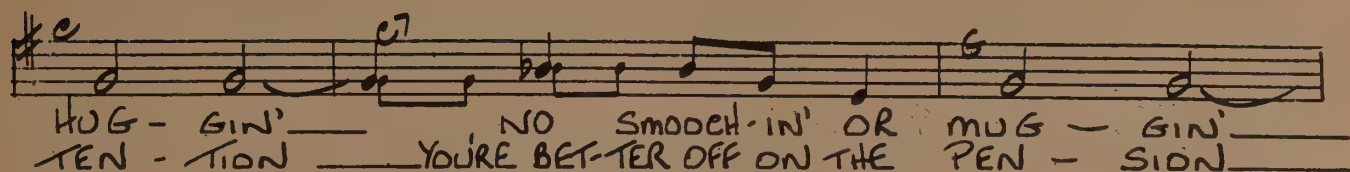
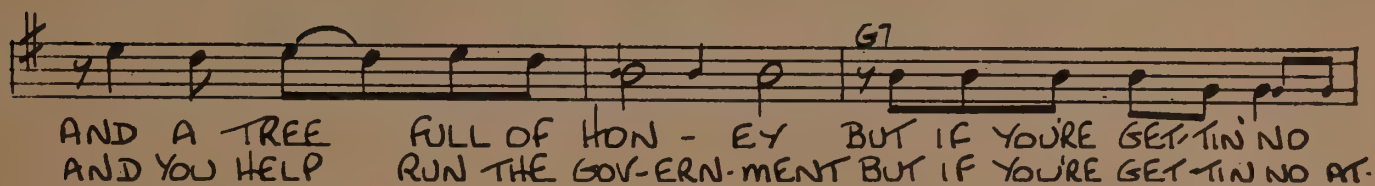
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IF YOU AIN'T LOVIN' (You Ain't Livin')

BY TOMMY COLLINS

MODTO WITH A BEAT

IF YOU GOT A CAD-IL-LAC, BOY, AND A FOR-TY ROOM
 IF THEY CALLED YOU A BIG MAN CAUSE YOU GOT A LOT-TA
 SHACK BOY A BUCK-ET FULL OF MON-EY
 BOT-TOM LAND IF YOU'RE KIN TO THE PRES-I-DENT



The Wilder Your Heart Beats

(The Sweeter You Love)

Bright western tempo

By JOHN MEREDITH

PIANO *mf*

The piano introduction consists of two staves. The right hand features a series of eighth and sixteenth notes, creating a rhythmic melody. The left hand provides a harmonic accompaniment with chords and single notes. The tempo is marked as 'Bright western tempo' and the dynamics are 'mf'.

VERSE C Dm7 G7

1. - I found out since we've been dat - in', In my heart you're real - ly rat - in', THE
2. - Things I did - n't know be - fore, brought Cup - id knock - in' at my door, THE

The first verse is written for voice and piano. The vocal line is on a single staff, and the piano accompaniment is on two staves. The key signature has one flat (B-flat), and the time signature is 4/4. The verse is marked 'VERSE' and includes the lyrics for two different versions of the song.

Dm7 G7 C

WILD - ER YOUR HEART BEATS, the sweet - er you love.

The chorus is written for voice and piano. The vocal line is on a single staff, and the piano accompaniment is on two staves. The key signature has one flat (B-flat), and the time signature is 4/4. The chorus is marked with the chords Dm7, G7, and C.

C G7

Since I've met a girl like you, You've done gone and proved It's true, THE
I found out since we've been kiss - in', All the things that I've been miss - in', THE

The second verse is written for voice and piano. The vocal line is on a single staff, and the piano accompaniment is on two staves. The key signature has one flat (B-flat), and the time signature is 4/4. The verse is marked with the chords C and G7.

Arr. by Lou Halmey

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G7 C

WILD - ER YOUR HEART BEATS, The sweet - er you love.

CHORUS C F C G7

THE WILD - ER YOUR HEART BEATS, the sweet - er you love, It

G7 Dm7 G7 C

bright - ens the moon-light for us to make our love. Each time I kiss and

C G7

hold you tight, The whole world says: "Now that's all right," THE WILD-ER YOUR

G7

HEART BEATS, the sweet - er you love. love.

1 C G7 2 C

To Verse

Worried Mind

Words & Music
by
JIMMIE DAVIS & TED DAFFAN

Moderato

Guitar Tacet

1. You promised me love ——— that would nev - er die ——— That promise you
 2. I gave you a ring, ——— I gave you a home ——— You promised me
 3. And when I was down, ——— you just left me there ——— I needed you
 4. You promised me love ——— that would nev - er die ——— That promise you

Guitar Tacet

made ——— was on - ly a lie ——— now af - ter you've gone, ———
 true ——— that you'd ne - ver roam ——— I bought you fine clothes ———
 so ——— But you did - n't care ——— you found a new love ———
 made ——— was on - ly a lie ——— now af - ter you've gone ———

all a - lone I'll pine ——— For all that I've got ——— is a WORRIED
 and I bought you wine ——— But all that you gave ——— is a WORRIED
 and a home so fine ——— But all that I've got ——— is a WORRIED
 all a - lone I'll pine ——— For all that I've got ——— is a WORRIED

Guitar Tacet

MIND. You promised me love that would nev - er die
 MIND. I gave you a ring, I gave you a home
 MIND. And when I was down, you just left me there
 MIND. You promised me love that would nev - er die

Guitar Tacet

That promise you made was on - ly a lie Now af - ter you've
 You promised me true that you'd nev - er roam I bought you fine
 I needed you so but you didn't care You found a new
 That promise you made was on - ly a lie Now af - ter you've

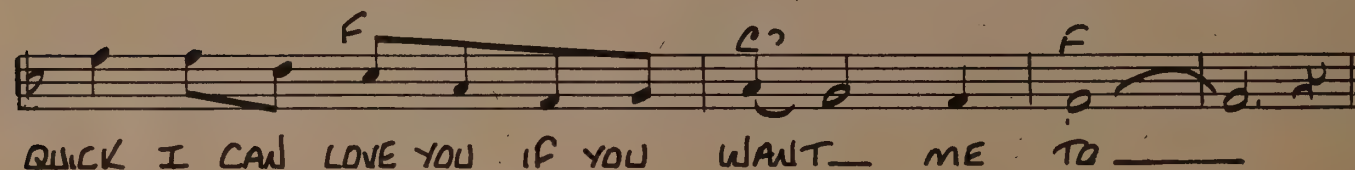
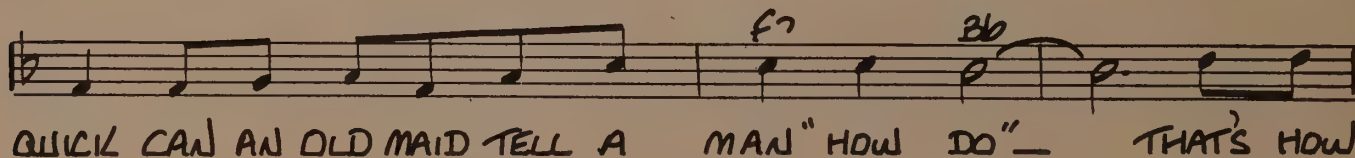
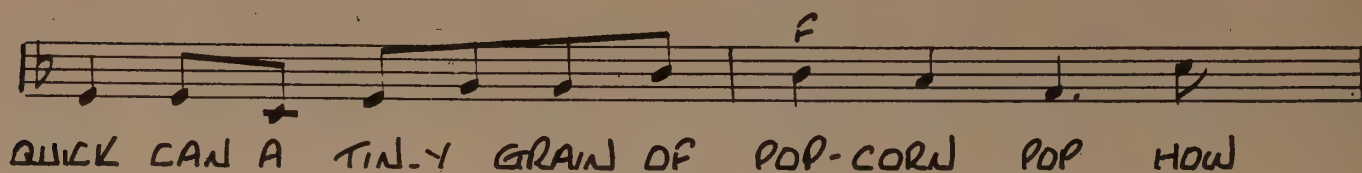
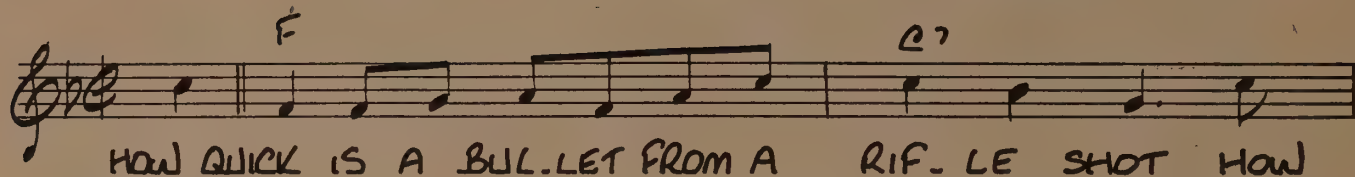
gone, all a - lone I'll pine For all that I've got
 clothes and I bought you wine But all that you gave
 love and a home so fine But all that I've got
 gone all a - lone I'll pine For all that I've got

Guitar Tacet

is a WORRIED MIND. I gave you a
 was a WORRIED MIND. And when I was
 is a WORRIED MIND. You promised me
 is a WORRIED MIND.

HOW QUICK?

JIMMY ROLLINS
W. D. PATTY
JOE KNIGHT



2. HOW QUICK CAN THE LIGHTNING FLASH ACROSS THE SKY
HOW QUICK CAN A LITTLE KITTEN BLINK HIS EYE
HOW QUICK CAN YOU SEE A SPARKLE IN THE DEW
THAT'S HOW QUICK I CAN LOVE YOU IF YOU WANT ME TO
3. HOW QUICK CAN A FOOL AND ALL HIS MONEY PART
HOW QUICK CAN YOU TUMBLE TO A CUPID'S DART
HOW QUICK WHEN YOU'RE BUSTED CAN THE RENT COME DUE
THAT'S HOW QUICK I CAN LOVE YOU IF YOU WANT ME TO
4. HOW QUICK IS THE FLUTTER OF A BUTTERFLY
HOW QUICK IS THE HEARTBEAT OF A MAIDEN SHY,
HOW QUICK WOULD MY HEART BREAK IF YOU SAY WE'RE THROUGH
THAT'S HOW QUICK I CAN LOVE YOU IF YOU WANT ME TO

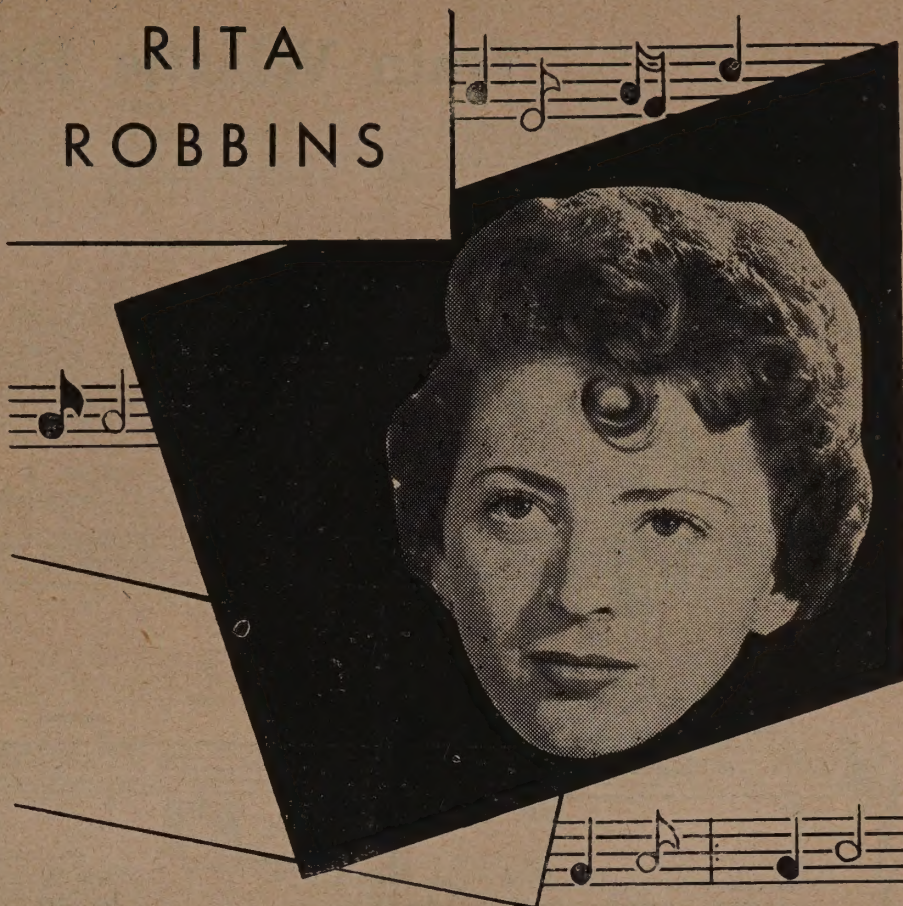
COPYRIGHT 1954 FAIRWAY MUSIC CORP.

Among the recent additions to RCA Victor's galaxy of stars is Rita Robbins, sensational 22-year-old vocalist from Nashville, Tennessee. Born Rita Marie Winters August 15, 1932, at Dayton, Ga., she began to think about a musical career when she was just a youngster — in fact, she began by singing in school plays at the age of six. Encouragement came from friends and family alike — particularly from her dad, who was a radio announcer. It was when he formed a Country band, with Rita as singer, that she gained much valuable experience. Rita's mother had been a dancer, so you can see that this gal's inheritance was show business all the way.

Rita graduated from high school in Savannah, Georgia, and, after a brief spell as an airline stewardess, made her professional debut on a Miami, Florida, television station. Her first recording, "Take A Look At That Moon," was on the Cameo label and was recorded as a duet with her brother Don Winters. Rita's voice drew lots of attention in the Nashville area, and before long she began making guest appearances on the Grand Ole Opry. Victor bought her contract and the pressing of "Take A Look At That Moon" from Cameo — and the lovely miss was on her way!

Rita's first coupling on Victor featured "Whither Thou Goest" and "If You Don't Somebody Else Will" — with Chet Atkins and his "Gallop'n Guitar" handling the background. She also cut "The Hook," which was paired with "Whither Thou Goest" for "pop" disc jockeys. Her latest waxing is a real cutie titled "Go Between."

RITA ROBBINS



GINNY WRIGHT



Ginny Wright — sometimes referred to as the "Female Hank Williams" — hasn't been on the Country scene too long, but is already regarded as an outstanding performer. The 23-year-old blue-eyed blonde from Twin City, Georgia, broke in with Claude Casey's band a few years ago and landed a contract with Triple A Records, of Cleveland.

Her real start up the ladder, however, came a while later, when she was discovered by Fabor Robison, head of Abbott Records. Fabor, who had had such outstanding success with Jim Reeves, Mitchell Torok and others, saw in Ginny the voice he needed to establish his then-new Fabor label. And the way disc jockeys and fans alike took to her first release, "I Love You," proved that Robison was "right about Wright."

Today Ginny is a regular member of the KWKH Louisiana Hayride, in Shreveport, makes personal appearances throughout the land and turns out hit Fabor recordings. Among some of her outstanding waxings are "I'm In Heaven," "My Chihuahua Dog," "I Saw E-Sau Kissing Mary Lou," and her latest — "Are You Mine" — in which she teams up with new-comer Tom Tall.

As to vital statistics, Ginny stands five-feet-four and weighs 120 pounds. She enjoys writing songs, swimming, horseback riding and tennis, and her favorite foods include steak, chicken, pecan pie and mashed potatoes. When asked what plans she had for the future, Ginny replied that she'd like to keep on with her present activities and perhaps do a few TV shows.

Oh yes, fellows — she's still unhitched!

Train Whistle Blues

By JIMMIE RODGERS

Slow Blues
Vamp

VOICE

When a wo - men gets the blues, She
I've got the blues — so — bad till

hangs her lit - tle head and cries. When a wo - men gets the blues, She
the whole round world looks blue. I've got the blues — so — bad, Till the

hangs her lit - tle head and cries. But when a man gets the blues, He
whole — round world looks blue. — I — ain't got a dime, I

grabs a train and flies. Ev - 'ry time I see that
don't know what to do.

C7

F7

C

G7

C

C7

lone-some rail - road train, Ev-'ry time I see that lone-some rail - road train,

It makes me wish I was go - ing home a - gain.

Look-a yon - der com - ing, Com - ing down that rail - road track, Look-a

yon - der com - ing, Com - ing down that rail - road track, With the

black smoke roll - ing, Roll - ing from that old smoke stack.



SMOKEY ROGERS

Born with the executive ability to handle the business end of show business as well as the entertaining part individualizes "Smokey" Eugene Rogers and sets him apart from all entertainers.

"There's more to entertaining than just having a good time," explained Smokey, when queried about his musical success. "It takes hard work and an equal amount of natural ability. I have never learned anything that I do from any set of books or course. My training is all actual experience."

It takes no great amount of effort for Smokey to act comical during a performance. If a certain act or joke takes a special effort, he just won't do it again. He must be at ease — and by being at ease, he prefers not to read the script. He projects his own personality into the show and forgets the script. Even if he tried to follow it, his dialogue would end up being different.

When a person first meets Smokey, it's hard to visualize him as a stage comedian. Offstage, he is tranquil, business like and serious — but onstage, he is the life of the show. His satirical jokes and comical ways keep an audience laughing for hours.

Most of Smokey's fans call him "Mr. Extraordinary." This title was presented to him by Hank "Country Boy" Penny, when Hank had a disc jockey

show over KGIL, San Fernando, California. Hank explained to Smokey that all requests for Smokey's records on his show were followed by stating that Smokey was an "Extraordinary" entertainer.

The handle "Smokey" was acquired because of his sizzling banjo playing. No other Western music entertainer can compete with Smokey as a banjo player. Yes, the musical notes really "smoke" from his banjo playing and his guitar picking.

This dynamo of vitality and showmanship was born in McMinnville, Tennessee. Smokey has twinkling brown eyes that light up with appreciation whenever he receives a compliment, dark brown hair, stands five feet eight inches tall and weighs one hundred and seventy pounds. His favorite food is fried chicken; his favorite sport is baseball; and his most becoming colors are all shades of blue and red. For transportation to and from his out-of-town engagements, he pilots his own airplane.

For a family man, Smokey has very little time for his family life. However, he has a very sweet and understanding wife who is always patiently waiting for him. No matter how late he arrives home from a show, Madeline is waiting with love in her heart and a deep understanding of what it takes to be an entertainer. She knows it takes plenty of patience and fortitude

to please the general public and that it is her job to make his home a place of happiness.

Sunday is Smokey's day at home. On that day he relaxes and takes his children to the ball game. He loves his family and enjoys every minute with them. He has six children; two of them are twin boys named after Rex Allen and Roy Rogers. Smokey's home is located in San Diego, where all his business is transacted.

For hobbies, on that subject Smokey tells us: "I own and operate my own music store called 'Smokey's Valley Music Store.' I have a music school that has an attendance of six or seven hundred students. I operate two dance halls weekly — the Bostonian and the Trianon Ballroom. I have my own publishing company called 'Dallas Music Co. Inc.' My day begins with my daily radio show at 6:00 a.m. over KMB. After my program, I grab a bite of breakfast and hurry to open my music store at 8:00 a.m. sharp. I have my office in my music store and I work there until almost noon — then I have a bite of lunch. From lunch I go to rehearsal for my TV shows that run five days a week. Then in the evenings, I am making personal appearances and rehearsing my band for the weekly dances and various engagements that are on schedule. Now will you please tell me who has time for a — What did you ask me? Oh yes — a hobby!"